GCSE
ENGLISH LITERATURE
8702/1

Paper 1 Shakespeare and the 19th-century novel

Mark scheme

June 2023

Version: Final 1.0

2 3 6 G 8 7 0 2 / 1 / M S

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; ie if the response is predominantly Level 3 with a small amount of Level 4 material it would be placed in Level 3 but be awarded a mark near the top of the level because of the Level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example.

You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged *not* to have addressed a defining feature of a particular task, such as:
Paper 1 Section A response to extract and whole text
Paper 1 Section B response to extract and whole text
Paper 2 Section B response to named poem and one other from the named cluster

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of Level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

AO4 will be assessed on **Section A** only. The performance descriptors are provided below.

Performance descriptor	**Marks awarded**
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

<table>
<tr><th>Mark</th><th>AO</th><th>Typical features</th><th>How to arrive at a mark</th></tr>
<tr><td rowspan="3">Level 6

Convincing, critical analysis and exploration

26–30 marks</td><td>AO1</td><td>• Critical, exploratory, conceptualised response to task and whole text.
• Judicious use of precise references to support interpretation(s).</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.

At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Analysis of writer’s methods with subject terminology used judiciously.
• Exploration of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 5

Thoughtful, developed consideration

21–25 marks</td><td>AO1</td><td>• Thoughtful, developed response to task and whole text.
• Apt references integrated into interpretation(s).</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.

At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Examination of writer’s methods with subject terminology used effectively to support consideration of methods.
• Examination of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text.
• Effective use of references to support explanation.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer’s methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text.
• References used to support a range of relevant comments.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some relevant use of subject terminology.
• Identification of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task.</td></tr>
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<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text.
• Comments on references.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by the writer with some reference to subject terminology. Awareness of some contextual factors.

At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods.
• Some reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• Reference to relevant details.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
</table>

Macbeth

Question 1

Starting with this conversation, explore how far Shakespeare presents Macbeth as a male character who changes during the play.

Write about:

- how Shakespeare presents Macbeth in this conversation
- how far Shakespeare presents Macbeth as a male character who changes in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- comments on Macbeth in the extract, eg his despair
- comments on Macbeth before he appears – a brave warrior
- details of his brutality/violence, eg murder of Duncan
- references to his conscience
- details about Macbeth at the end of the play

AO2

- language used to present Macbeth's despair at this point
- use of soliloquies to reveal Macbeth's character/inner thoughts
- changes in Macbeth's feelings about his actions throughout the play
- changing relationship with Lady Macbeth

AO3

- Macbeth's use of violence in the context of war/to fulfil his ambition
- role of the witches/supernatural on Macbeth's changing
- Macbeth's attitude to religious issues at different points
- kingship and expectations thereof.

Romeo and Juliet

Question 2

Starting with this speech, explore how Shakespeare presents Juliet's feelings towards Romeo in *Romeo and Juliet*.

Write about:

- how Shakespeare presents Juliet's feelings towards Romeo in this speech
- how Shakespeare presents Juliet's feelings towards Romeo in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- comments on Juliet's confused feelings towards Romeo and his actions
- details of her love for/loyalty towards Romeo
- comments on the extremity of her feelings, eg disobeys her parents/kills herself
- Juliet more cautious about her love for Romeo, eg 'too rash, too unadvis'd…'

AO2

- effects of Juliet's use of questioning in her speech
- examples of romantic language to express love
- contrasting images used by Juliet, eg 'Beautiful tyrant, fiend angelical'
- sense of impending doom about their love from the Chorus

AO3

- Juliet defies expectations of a daughter/young woman of the time
- ideas about young love
- love against the backdrop of a family feud
- ideas about fate and free will.

The Tempest

Question 3

Starting with this conversation, explore how far Shakespeare presents Prospero as a good master in *The Tempest*.

Write about:

- how far Shakespeare presents Prospero as a good master in this conversation
- how far Shakespeare presents Prospero as a good master in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- comments on Prospero as a good master in this conversation
- details of what Prospero has done/does for Ariel
- Ariel largely accepts his servile relationship with Prospero
- details of Prospero as manipulative/dominant
- comments on Prospero's relationship with Caliban

AO2

- language used to express ideas of Prospero as master in the extract
- use of questioning by Prospero in the extract
- compare/contrast Prospero as master to Ariel/to Caliban
- language used to address Ariel and/or Caliban, eg 'brave spirit', malignant thing'
- language used by Prospero to describe Ariel's imprisonment

AO3

- ideas about power/enslavement
- ideas about magic/spirits
- Prospero as a colonial ruler
- Prospero as a benevolent patriarch.

The Merchant of Venice

Question 4

Starting with this conversation, explore how Shakespeare presents ideas about loyalty in *The Merchant of Venice*.

Write about:

- how Shakespeare presents the loyalty between Antonio and Bassanio in this conversation
- how Shakespeare presents ideas about loyalty in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- comments on the loyalty between Antonio and Bassanio, eg Antonio prepared to die for Bassanio
- comments on the loyalty between Portia and Nerissa
- comments on the loyalty between Portia and Bassanio, eg her forgiveness of him
- Shylock's loyalty to his religion

AO2

- language used to show the relationship between Antonio and Bassanio
- use of Portia's father to present a loyal parental relationship
- use of the ring plot to 'test' loyalty and provide some comedy
- emotional language used in Antonio's speech as he prepares to die, eg 'pay it instantly with all my heart'
- passionate language used by Shylock when talking about his religion

AO3

- ideas about loyalty in relationships in relation to wealth
- ideas about loyalty in marriage and/or friendship
- ideas about loyalty in parent/child relationships
- ideas about loyalty to religion.

Much Ado About Nothing

Question 5

Starting with this conversation, explore how far Shakespeare presents Beatrice as an independent female character in *Much Ado About Nothing*.

Write about:

- how far Shakespeare presents Beatrice as an independent female character in this conversation
- how far Shakespeare presents Beatrice as an independent female character in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- comments on Beatrice's ideas which show her independence
- comments by male characters about Beatrice
- Beatrice's gentle reproaches to Hero about her submissiveness
- details of Beatrice's exchanges with Benedick which show her independence
- response to her eventual agreement to marry Benedick, maybe showing that she is not as independent at this point

AO2

- Beatrice's use of humour/mockery to show her independence
- lively exchanges/word play between Beatrice and Benedick
- contrast between Beatrice and Hero through structure/language/action
- listing to convey Benedick's view of Beatrice: 'all disquiet, horror, and perturbation follows her'

AO3

- Beatrice in the male-dominated world of Messina
- attitudes to marriage
- Beatrice – a character capable of challenging male domination
- Beatrice acknowledges her status in society – 'O that I were a man for his sake!'.

Julius Caesar

Question 6

Starting with this conversation, explore how far Shakespeare presents Brutus as an honourable man in *Julius Caesar*.

Write about:

- how Shakespeare presents Brutus in this conversation
- how far Shakespeare presents Brutus as an honourable man in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of other characters' opinions of Brutus
- comments on Brutus' involvement in the conspiracy/honourable?
- at times, Brutus shown as honourable both to Caesar and to Rome
- details of Antony's speech about Brutus as honourable

AO2

- use of repetition, rhetoric and irony in Antony's 'Friends, Romans, countrymen' speech
- Antony's language to show admiration for Brutus
- use of comparison by Brutus – 'love the name of honour more than I fear death'
- language used in a soliloquy by Brutus – justifying the plot to kill him

AO3

- different ideas about what constitutes honour
- Brutus as a tragic hero
- honour in how Brutus dies
- conflict between honour and friendship.

Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Question 7

Starting with this extract, explore how far Stevenson presents Mr Hyde as a threatening and dangerous character.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how far Stevenson presents Mr Hyde as threatening and dangerous in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- violence of Hyde's encounter with young girl
- public reaction to Hyde and what he embodies
- murder of Sir Danvers Carew
- Dr Lanyon's reaction to Hyde
- impact of Hyde upon Dr Jekyll

AO2

- setting 'black winter morning' pathetic fallacy
- violent imagery 'trampled calmly'
- victim a child – young girl, representing innocence
- reaction of other people, doctor – 'sick and white', women 'wild as harpies'
- religious imagery, 'really like Satan'

AO3

- Hyde as embodiment of evil, of selfish impulses
- challenge to accepted norms of society
- challenge to religious conventions
- challenge to moral conventions.

Charles Dickens: *A Christmas Carol*

Question 8

Starting with this extract, explore how Dickens presents the effects of greed in *A Christmas Carol*.

Write about:

- how Dickens presents the effects of greed in this extract
- how Dickens presents the effects of greed in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Belle's accusations of greed and selfishness in conversation
- examples of Scrooge's greed in the novel
- examples of effect of greed, eg Marley, the struggles of the Cratchit family
- examples of contrasting generosity, ie Fezziwig's party
- consideration of Ignorance and Want

AO2

- metaphor of the 'growing tree'
- imagery of eyes, and contrast between them
- metaphor of the 'golden' 'idol'
- contrast between Scrooge and Belle and their respective values
- use of adverbs to reflect character 'softly', 'gently', 'impatiently'

AO3

- effects of greed on individual: cold, bitter character
- effects of greed on society, on others
- ideas about poverty and suffering and responsibility
- ideas about moral values.

Charles Dickens: *Great Expectations*

Question 9

Starting with this extract, explore how Dickens presents the lessons Pip learns about what is really important in life.

Write about:

- how Dickens presents Pip in this extract
- how Dickens presents the lessons Pip learns about what is really important in life in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Joe and Biddy as good, model characters
- Pip's realisation of good, true qualities
- Pip's mistakes in pursuit of being a gentleman
- other characters that embody noble qualities, eg Magwitch
- other characters that embody less noble qualities

AO2

- portrayal of Joe and Biddy as good, honest characters
- repetition of 'best husband'/'best wife' and qualities implied
- imagery of the debt Pip owes to Joe and Biddy
- contrast of Pip's portrayal of himself, with Joe and Biddy's qualities
- use of dialect to reinforce Joe's simple humility

AO3

- ideas about true qualities of people – loyalty, friendship, honesty
- ideas about shallow qualities of advancement and self-promotion
- ideas about being a gentleman, social status and its worth and value
- ideas about morality and values
- ideas about appearances and reputation.

Charlotte Brontë: *Jane Eyre*

Question 10

'*Jane Eyre* is a novel about Jane's search for happiness.'

Starting with this extract, explore how far you agree with this view.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane's search for happiness in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Jane's position at end of novel and trials and tribulations in attaining this
- Jane maintaining her principles and morals
- Jane overcoming obstacles to happiness
- finding happiness and fulfilment in education and creativity
- Jane finding love

AO2

- calm reflective tone of Jane as narrator at end of novel
- Jane's emphatic language 'best', 'supremely'
- parallel constructions: 'I know no weariness… he knows none of mine'
- imagery of blindness and seeing

AO3

- ideas about position of women in society
- ideas about marriage and independence/equality
- ideas about financial independence
- ideas about principles and morality and sacrifice.

Mary Shelley: *Frankenstein*

Question 11

Starting with this extract, explore how Shelley presents the effects of loneliness and isolation in *Frankenstein*.

Write about:

- how Shelley presents the effects of loneliness and isolation in this extract
- how Shelley presents the effects of loneliness and isolation in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- the pain and suffering of the creature's isolation
- the pleasure and fulfilment the creature gets from being close to the De Laceys
- the creature's desire for a companion
- Frankenstein's isolation and estrangement from his family

AO2

- assertiveness and desperation of creature: idea of companion as a 'right'
- contrast between anger and compassion of Frankenstein 'peaceful life'/'rage'
- use of rhetorical questions
- imagery used to portray creature juxtaposed with creature's own language
- isolated and remote settings: Arctic, Alps, Hebrides

AO3

- ideas about human nature and importance of friendship
- ideas about effect of loneliness, exclusion, rejection and isolation
- ideas about importance of family
- ideas about societal responsibilities for others.

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, explore how Austen presents ideas about social class in *Pride and Prejudice*.

Write about:

- how Austen presents ideas about social class in this extract
- how Austen presents ideas about social class in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- social status and character of Lady Catherine
- social status of Bennet family and implications of this
- social status of Darcy/Bingley
- attitudes and actions towards characters of differing social class
- social status of any other characters

AO2

- Austen's portrayal of Lady Catherine
- Austen's use of irony
- use of questions
- use of direct speech
- contrast between reputation/Mr Collins' account and reality

AO3

- ideas about class and status
- ideas about marriage and social status
- ideas about the position of women in society
- ideas about values and morals.

Arthur Conan Doyle: *The Sign of Four*

Question 13

Starting with this extract, explore how far Conan Doyle presents Jonathan Small as a villain.

Write about:

- how Conan Doyle presents Jonathan Small in this extract
- how far Conan Doyle presents Jonathan Small as a villain in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Jonathan Small's history and character
- Jonathan Small's actions
- Jonathan Small's motives
- other characters' relationships with Small, eg Tonga's loyalty to him

AO2

- use of reported speech, Major Sholto's reaction to Small's appearance
- description of Small's appearance as a ruffian
- strangeness of 'single footprint', wooden leg
- mystery of 'Sign of Four' and unexplained actions
- Mary Morstan and Holmes' reactions to the story

AO3

- ideas about villains and the detective genre
- ideas about good and evil
- ideas about mitigating factors regarding Small, his sense of justice.